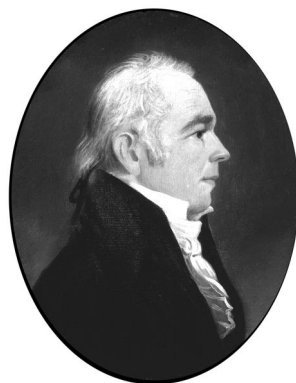


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We encourage our readers to consider submitting material on early North American numismatics to CNL for publication. In general, this includes coins, tokens, paper money, and medals that were current before the U. S. Federal Mint began operations in 1793. However, there are certain pieces produced after the 1793 date that have traditionally been considered part of pre-Federal numismatics and should be included. We cover all aspects of study regarding the manufacture and use of these items. Our very knowledgeable and friendly staff will assist potential authors to finalize submissions by providing advice concerning the text and help with illustrations. Submissions, in either electronic or hardcopy format, should be sent to the editor via the e-mail address given above or through the ANS at their postal address.

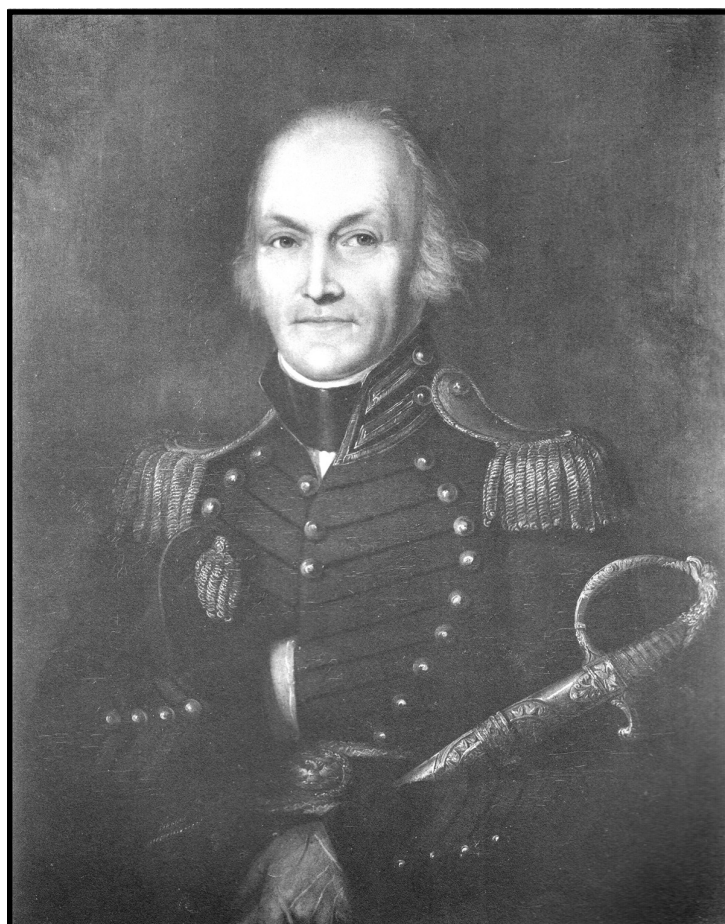
The Life and Coins of Standish Barry

by

Max B. Spiegel; Brooklyn, NY

Standish Barry has been a familiar name among numismatists for well over a century because of his small and unusual emission of silver threepence. The recent discovery of Lima-style 8 escudos attributed to Barry further adds to his significance in the field of colonial and pre-federal numismatics. Despite this importance, there has been only limited study of his coins, and little has been written in regards to his interesting life. This paper expands upon a presentation given at the American Numismatic Association Convention in Los Angeles (2009) about the life and coins of Standish Barry.

The Life of Standish Barry



Standish Barry, attributed to Rembrandt Peale. From *Maryland Silversmiths 1715-1830* by J. Hall Pleasants and Howard Sill.

Standish Barry was born in Baltimore on November 4, 1763, to Lavallin Barry, an immigrant from Dublin, and a mother whose name is not known. In 1777 Standish Barry began with a small role in the local militia a distinguished military career, highlighted by achievements later in life in the war of 1812.¹ Scharf writes, "In the early part of 1777 the loyalists of Somerset and Worcester counties became so troublesome that it was found necessary in February to dispatch Gen. Smallwood, with Col. Gist and the Continental regular companies of Capts. Deane and Goodman, and Capt. Steretts independent company of Baltimore merchants, to repress them."² Standish Barry was one of these merchants. His father also had a minor involvement in the war, and there is a letter, dated February 8, 1782, in the Massachusetts Historical Society from Lavallin Barry to John Hancock requesting reimbursement for services as an express rider in 1777.

¹ *The Baltimore Sun*. November 28, 1844.

² Scharf, p. 77.

On October 11, 1788, Standish Barry married Agnes Thompson, who is called “Nancy” in the official Baltimore marriage certificate. It is likely that Nancy was a nickname for Agnes, as opposed to a clerical error.³ Agnes, the daughter of John and Jane Thompson, was born on June 29, 1771, and was thus only 17 at the time of her marriage. Standish and Agnes Barry had six children together: Maria (born May 9, 1790), George (born August 31, 1792), John L. (born January 9, 1795), Standish, Jr. (born January 7, 1797), Agnes Barry (born January 3, 1800), and Jane (born August 10, 1801). Standish Barry, Jr., was probably the most notable of their children and he would eventually become Assistant U.S. Treasurer.⁴

After serving an apprenticeship under David Evans, a Baltimore silversmith and clockmaker, Standish Barry began his own business. His first known advertisement appeared in the November 26, 1784 issue of the *Maryland Journal* and listed him as an engraver, watchmaker and clockmaker. Less than a year later, an advertisement from June 20, 1785 indicates that Standish Barry had formed a partnership with fellow silversmith Joseph Rice, located at the northwest corner of Market⁵ and Calvert Streets. Among their services offered is the engraving of seals and medals. Their partnership lasted for only two years, at which point Standish Barry started a separate business. The Baltimore Directory for 1796 lists Barry’s business as being located at 92 Baltimore Street and his house at 20 North Gay Street. From 1800 to at least 1808 it appears that his business was also located at 20 North Gay Street.⁶

Pleasants and Sill report that Barry purchased lot 83 on the north corner of Gay Street from John Griffith, which would become his home and eventual place of business. The lot measured 25 x 160 feet with a one-story brick house that measured 25 x 20 feet. The kitchen was apparently housed in a second brick structure and measured 12 x 10 feet. The property was valued by the city at \$1,800.⁷

Barry worked as a silversmith from 1784 to 1810 and was one of the leading members of his profession in the city. His silver was punched with his initials or full name, and beginning around 1800 he occasionally used an eagle’s head punch, which became common practice in Baltimore at that time to indicate the purity of the silver. Pleasants and Sill write that “silver by Barry is perhaps less frequently found than one would expect considering that his activities as a silversmith covered a period of twenty-five years, extending from 1784 to 1810, although most of his important pieces which have been found seem to have been made before 1800.”⁸

In 1790 Barry served on a panel of clockmakers that reviewed a fire alarm made by David Evans, Barry’s former employer.⁹ During this period Standish Barry also made threepence, dated July 4, 1790, and at least one imitation doubloon, which will be discussed in depth below. Standish Barry also had at least two apprentices while he worked as a silversmith. The first, identified as “Christian Grammer, son of Frederick Grammer, began work on December 13, 1800. The second, Samuel Bentley, was 13 years old when he began his apprenticeship with Barry on June 17, 1801.”¹⁰

3 Pleasants and Sill, however, write that it was a clerical error, p. 96.

4 Pleasants and Sill, p. 96.

5 “Market Street” is interchangeable with “Baltimore Street,” the latter being the standard name today.

6 Goldsborough, p. 49.

7 Pleasants and Sill, p. 96.

8 Pleasants and Sill, p. 96.

9 Scharf, p. 238.

10 Pleasants and Sill, p. 275.

The *American and Commercial Advertiser* writes that during the July 4, 1809, celebration in Baltimore “about sixty jewelers, silversmiths and watchmakers, under the direction of Standish Barry marched in the grand procession.” Pleasants and Sill believe that this was an effort by the Baltimore silversmiths to show a united front and guarantee the purity of their silver, which would culminate with an 1814 act from the Maryland General Assembly that regulated the quality of silver plate. There are no records of any similar event in 1790—the year of the threepence—but many believe that these coins were issued for a similar commemorative and patriotic purpose.

It is not known why Standish Barry stopped working as a silversmith, but the 1810 Baltimore Directory lists him as a “merchant,” as well as Captain of the 5th Regiment, Third Brigade, of the Maryland Militia. While his house remained at 20 North Gay Street, it lists his storefront as the northwest corner of Baltimore and Frederick Streets. In the 1814-15 Directory Barry is listed as a “grocer” with a store at 34 Baltimore Street, and then in 1819 he is said to be a “sugar refiner,” which points to a likely involvement in the West Indies trade.¹¹

Standish Barry remained active in various military affairs throughout his life. His obituary in the *Baltimore Sun* stated that “At the time of the whiskey insurrection, in the absence of Captain Etting, he as lieutenant led the Independent Blues, of this city, to the standard of Washington, who as Commander in Chief, had taken the field against the rebellious spirits who had set at defiance the majesty of the laws. He commanded the same company for many years, and was in that as in every other capacity, always highly popular and much beloved, developing as he did in every sphere in which he moved, the best and most attractive qualities of the human heart—of the man and the soldier at the same time.”¹² Another version of his obituary said that General Washington complimented Barry on his soldier-like appearance.¹³ That same obituary described Barry’s physical attributes: “In stature, Col. Barry was upwards of six feet high, martial and commanding in appearance, straight as an arrow, with an eye as keen as an eagle, and a port and carriage which gave assurance that he was every inch a soldier....”

Although the *Baltimore Sun* said that Barry led the Independent Blues, the company was actually called the Sans Culottes at the time. It was not until 1798 that the name was changed as the prospect of war with France seemed almost certain and a French name seemed inappropriate. The Baltimore Independent Blues soon became an important company in the Fifth Regiment of the Maryland Militia.¹⁴

During the War of 1812, Barry—now a Major—led the Independent Blues in the battles of Bladensburg and North Point, both of which occurred in 1814 near Baltimore. The *Baltimore Sun* obituary wrote that in each of those two battles Standish Barry had a horse shot out from under him, and at Bladensburg his horse was shot and then threw him. It continues, “Having lost his horse, he commanded on foot, and when his regiment was forced to retire, observing the colors of it in the hands of one who, from exhaustion, was unable to sustain them, he, though considerably injured by the fall, seized and bore them off in triumph.”¹⁵ The War of 1812 would be the last time Barry fought, but he remained active in the affairs of the Independent Blues, which held regular meetings.

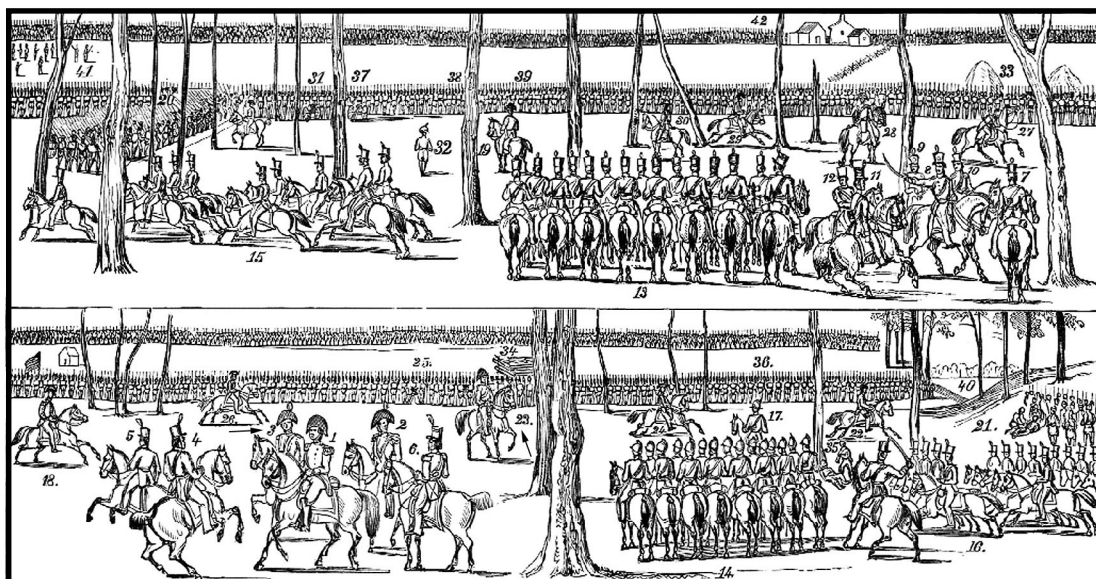
11 The Standish Barry doubloon was likely struck for the West Indies trade, and his later job as a sugar refiner may have stemmed from his initial contact when he made his imitation 8 escudos.

12 *The Baltimore Sun*. November 28, 1844.

13 *Baltimore American and Commercial Daily Advertiser*. November 27, 1844.

14 Scharf, *Chronicles of Baltimore*.

15 *The Baltimore Sun*. November 28, 1844.



Engraving of the Battle of North Point. From *Pictorial Field-Book of the War of 1812* by Benson J. Lossing. In the left half of the bottom panel, figure number 3 is Major James Calhoun and figure number 23 is Major Standish Barry. Arrows point to these figures.

Barry was also an active participant in local affairs. In 1815 he was one of the gentlemen appointed by the Maryland Legislature to “propose a scheme of a lottery for raising a fund for the erection of an Arsenal.”¹⁶ An 1817 newspaper¹⁷ lists Barry as a director of the Friendship Fire Company, which was organized in January 1799. Lavallin Barry, Jr., Standish’s brother, had been active in the Friendship Fire Company since at least 1802. In 1823 it appears that Standish’s other interests kept him from active participation in the Friendship Fire Company, but he was made an honorary member.¹⁸

The September 12, 1821 issue of the *Baltimore Patriot* announced that Colonel Standish Barry was running for City Council from the lower end of the Fourth Ward (also called the First Branch of the Fourth Ward). A year later Standish Barry won the election. On March 28, 1823, he announced that he would be running for sheriff.¹⁹ While Standish Barry had numerous supporters, it appears that a few detractors surfaced during this election. His role in the Revolution was questioned, and several letters to area newspapers suggested that Standish Barry was dishonest and flat broke.²⁰

Ultimately, Standish Barry was elected to a three-year term as sheriff on October 4, 1824. His name now appears fairly frequently in Baltimore newspapers, but mostly in short references to his official duties as sheriff. It is rather surprising how many newspapers outside of Baltimore mentioned the results of the elections, including Standish Barry’s victory in the race for sheriff. For example, one such article appeared in the *New-Hampshire Gazette*.

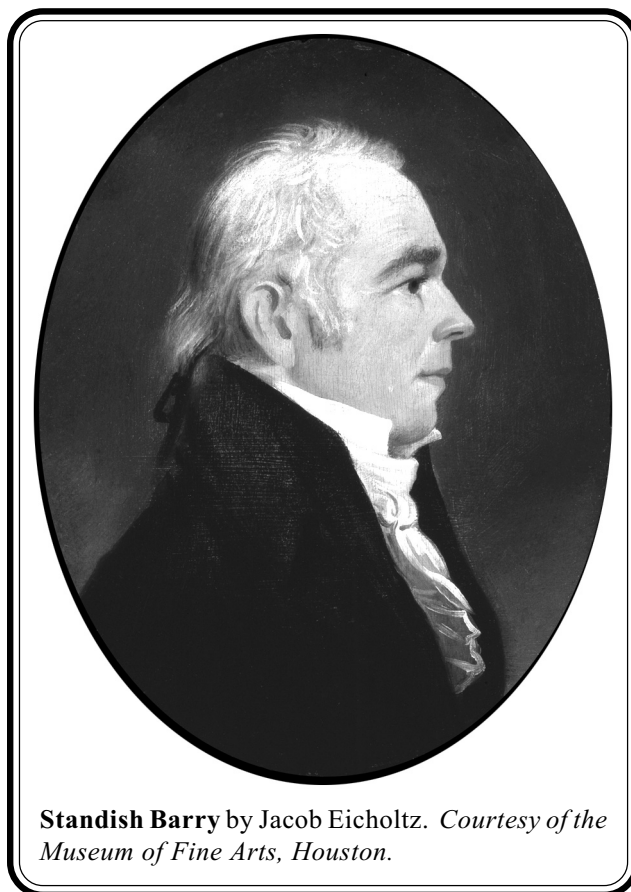
¹⁶ *The Baltimore Patriot*. April 27, 1815.

¹⁷ *The Baltimore Patriot*. January 18, 1817.

¹⁸ *The Baltimore Patriot*. January 22, 1823.

¹⁹ *The Baltimore Patriot*. March 28, 1823.

²⁰ *Crawmer*, p. 431.



Around this time the September 21, 1824 issue of the *Baltimore Patriot* reported that at meeting of the Baltimore Independent Blues it was mentioned that Standish Barry had been elected Lieutenant Colonel of the First Regiment of Riflemen of the Maryland Militia, after every captain in the regiment relinquished his claim to promotion. It was then unanimously resolved that a "complete military equipment" be presented to Lt. Col. Standish Barry "as an evidence of the warm affection the corps entertain for their late commander." Clearly, Standish Barry was highly regarded by his former company. In 1930 Pleasants and Sill wrote that Mr. Francis G. Barry of New York, the great-great-grandson of Standish Barry, had the sword presented at the aforementioned meeting, along with a portrait of Standish wearing a uniform and the sword. The portrait, which is attributed to Rembrandt Peale, is illustrated in both Pleasants and Sill and Crawden. The sword is inscribed: "Presented by the late Members of the Baltimore Independent Blues to their former Captain – Standish Barry, Esq.

– now Lt. Col. of the 1st Rifle Regiment, M. M., as an evidence of their respect of his character – Baltimore, Sept 13, 1824."²¹ Standish Barry's great esteem and prominence resulted in his selection as a member of the military committee that greeted the Marquis de Lafayette during his 1824 visit to Maryland.

On July 3, 1828, the *Baltimore Gazette and Daily Advertiser* published a small notice from Standish Barry, who wrote: "FINAL NOTICE – The WATCH MAKERS, SILVER SMITHS, JEWELLERS and ENGRAVERS, are respectfully requested to meet in front of the Theatre, Holliday street, on TOMORROW MORNING, the Fourth of July, at half past 4 o'clock, in order to make the necessary arrangements previous to joining the line of procession. BADGES for the occasion will be furnished on the ground, by one of the Marshals. By order, STANDISH BARRY, Grand Marshall." Unfortunately, it is not known what these badges were, but it is tantalizing to think that perhaps the threepence were issued in 1790 to serve a similar function.

When his term as sheriff ended, Standish Barry remained active and served on the Committee of Distribution for the Relief of the Poor for several years. In 1830 he was appointed to the position of Visitor of the Jail.²² At this time, the Baltimore directories listed his residence as 82 North High Street. On March 10, 1830, a letter in the *Baltimore Gazette and Daily Advertiser* from the "Independent Voters of the City of Baltimore" recommended Standish Barry for mayor. On

²¹ Pleasants and Sill, p. 94.

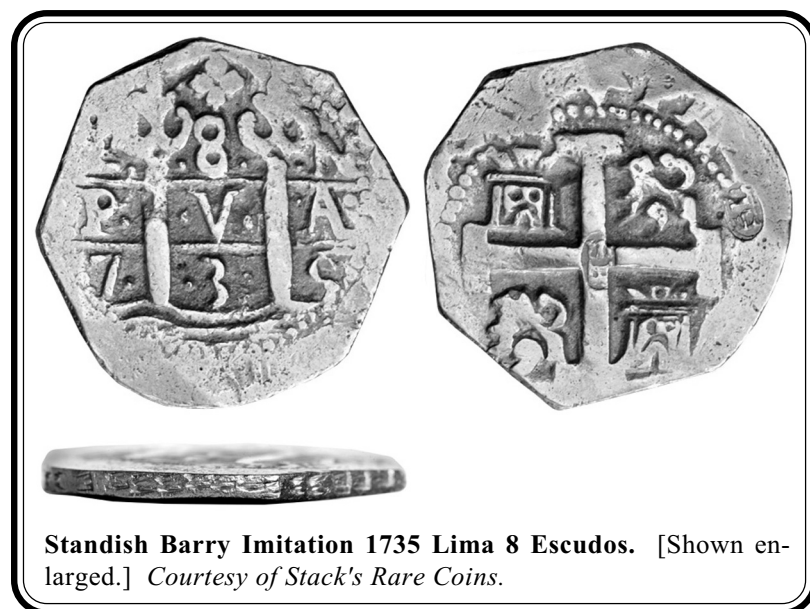
²² *The Baltimore Gazette and Daily Advertiser*. February 13, 1830.

August 23, 1830, Standish Barry announced that he had accepted the call for mayor and would run in the upcoming election.²³

This election sparked another group of letters from people who claimed Standish Barry did not serve under Washington or wasn't as patriotic as his supporters claimed. Although Barry defended himself, he still lost the election—4,844 votes to 3,824 votes.²⁴ This was Barry's last foray into politics, but he continued his activity with the Committee of Distribution and the Independent Blues for another few years. On July 8, 1834, Barry published an announcement that the First Regiment of Maryland Riflemen would parade in honor of General Lafayette, who had recently died.²⁵ The following year Barry was hailed as the oldest militia volunteer in Baltimore.²⁶

Barry was not listed in the Baltimore directory for 1835-1836, which seems to indicate that around this time he left the city to move in with his son, Standish, Jr., in Newport, Herkimer County, New York. He would remain there until his death on November 6, 1844, at the age of 81. Several major Baltimore newspapers carried significant obituaries for Standish Barry, but none mention his activity as a coiner.

The Unique Standish Barry Doubloon



The general numismatic knowledge about Standish Barry remained essentially unchanged until recently. In April 2005, John Kraljevich made a significant discovery of a previously unknown Standish Barry issue. While cataloging an imitation doubloon in the Eliasberg Collection, Kraljevich realized that the SB countermark punched twice on the reverse was that of Standish Barry. It is difficult to say for certain when

Barry made this piece, but Kraljevich narrowed the date to between 1787 and 1800. The coin, which is the only example known, is a cast copy of a Lima 8 escudos dated 1735, and it bears a striking similarity to the more famous Lima-style doubloons made by Ephraim Brasher.

The description of the Standish Barry imitation doubloon from the 2005 Eliasberg catalog (lot 3012) is quoted in full below:

²³ *The Baltimore Patriot*. August 23, 1830.

²⁴ *The Baltimore Gazette and Daily Advertiser*. November 10, 1832.

²⁵ *The Baltimore Gazette and Daily Advertiser*. July 8, 1834.

²⁶ *The Baltimore Gazette and Daily Advertiser*. June 22, 1835.

(ca. 1787-1800) Countermarked and reeded cast imitation Lima 1735 8 escudos. Fr-7 (Peru). Fine by details, but nearly as made. SB for Standish Barry, Baltimore, Maryland.

26.42 grams, 28.70 mm. Reverse counterstamped SB in oval at center of cross and again near edge at 3:00 on cast imitation Peru host (Fr-7). Edge hand-reeded to prevent clipping. Mark attributed to Baltimore silversmith Standish Barry in *American Silver: Garvan and Other Collections in the Yale University Art Gallery*, 1970, which illustrates this precise mark on a ca. 1790-1800 Standish Barry teapot stand. Yale's attribution of dates is, of necessity, speculative but Barry's independent workshop opened in 1787. A previously unpublished American counterfeit from the earliest days of the Republic, most closely analogous to the 1742-dated struck counterfeits produced by Standish Barry's contemporary Ephraim Brasher of New York. Pale yellow gold, smooth and somewhat polished near the rims but rough and granular among the central details, consistent of a piece produced by a casting process. Some tiny pits near the rims are likewise consistent, as are the file marks on the edge. After filing, the edges of this piece were carefully decorated with 41 distinct impressions of a flower-like prepared punch that would act as reeding. Marked twice by Barry, once at center and once at an angle near 3:00 on the reverse — Barry's silver productions of this period are typically marked twice and with the marks at an unusual angle to each other, something of a Barry signature trait.

In 1795, the Director of the Mint for the United States, Henry W. DeSaussure, wrote that "In this country, mints are said to be boldly erected at Baltimore, and elsewhere, professedly to imitate the coins of foreign countries, and to furnish a debased coin for the West India markets; and so much of the gold bullion which would be brought to the national Mint is carried to these private establishments, which degrade our national character." (Quoted in *American Journal of Numismatics*, July 1892, p. 14.) Baltimore, then a boom-town enjoying newfound prosperity in the shipping trade that began during the American Revolution, was Standish Barry's home; he made a name for himself there as a war veteran and was even elected sheriff late in his career. In 1790 he was known to direct a private mint, where he coined a silver threepence coin dated 1790 that featured his name. Specimens of his silver threepence are extremely rare today.

The analogy of this coin to the Brasher Lima-style doubloon is easy to draw: both are copies of a Lima 8 escudos cob intended to circulate, both were produced by a well-known metalsmith and marked at the center of the cross, and both are now extremely rare (there are two Brasher pieces of that design, and this coin appears to be unique at present). Importantly, this piece and the Brasher pieces weigh the same: this piece is 26.42 grams, while the two Brasher Lima coins have been measured at 26.39 and 26.40 grams — precisely the New York standard for a Spanish doubloon of 17 pennyweights or 408 grains. The famous "New York" style Brasher doubloons weigh 26.36 grams, 26.41 grams, 26.40 grams, 26.43 grams, 26.45 grams, and 26.63 grams. There are also differences, principally that the Brasher coins were struck and not cast, that the Brasher piece shows the maker's name completely spelled out, and that Brasher went on to produce the other more famous "New York" style doubloon issues.

As evinced by the present description, we feel that the present piece is of great interest to collectors of early American issues and those who collect circulating counterfeits made for the West Indian market. It is previously unpublished and was included among the Peruvian issues in the Eliasberg collection until identification by our numismatic staff. Were it simply a Lima 8 escudos marked or regulated by Barry, it would be a highly significant piece, but as it was signed twice by Barry in the manner of other well-known silver pieces produced by his smithy, we feel a high certainty that this piece was actually made by Barry, probably for the West Indian trade as suggested in the letter by Mint Director DeSaussure. It is a highlight of the Eliasberg collection and deserves a place alongside other more famous early American gold rarities. (\$15,000-25,000)²⁷

27 The price realized was \$218,500, including a 15% buyers premium.

As noted above, Barry's occupation as a sugar refiner in 1819 would have meant that he had at least some involvement in the West Indies trade. As suggested by DeSaussure and the Eliasberg catalog, Standish Barry likely manufactured the imitation doubloon for that market. Perhaps his later involvement in sugar refining stemmed from his initial contact with the West Indies when he made his gold piece in the 1790s. There is a strong possibility that these are connected.

Pleasants and Sill provide several interesting remarks regarding silversmiths' marks, which is particularly relevant to the countermarked Standish Barry doubloon. They write,

A few pre-Revolutionary silversmiths, especially in New England, made use of the surname in full on their punches, but the great majority used merely the initials of both the Christian and surname... Maryland silversmiths in general conformed to the usual colonial practice of marking their silver, except that the last name in full does not seem to have been used as a mark here until a somewhat later period... Of the hundreds of examples of Maryland silver examined not a single

piece made before 1785 or 1790 is thus marked. Beginning about the late date we find a few makers using their surnames on their punches, with or without the initial of the first name. During the nineties the initialed punches were in great part replaced by the name in full. Thus George Aiken, Standish Barry and John Lynch, who worked in Baltimore in the last two decades of the eighteenth and into the nineteenth century, at first used their initials but later their surnames in full.

The initialed mark "SB" was used early in Barry's career. According to Goldsborough, around 1795 Standish Barry began marking his silver with his surname, and around 1800 he would occasionally stamp his first name too.²⁸ Rarely, he would punch an eagle next to his name to indicate the fineness of the silver, or he would sometimes punch "1792" or "No. 92." The doubloon was punched twice using Barry's initialed mark, which based on the information provided by Pleasants and Sill and

FOR THE NEW-YORK DAILY GAZETTE.

MR. M'LEAN,

I acknowledge myself indebted to your paper for the Table of Interest which you published last Monday, as it has served me very materially in calling up some large interest accounts. Such useful communications are very commendable; and as I have not yet seen a complete Money Table published by any of the Printers, I hope the following will prove acceptable; which I believe to be accurate.

CALCULUS.

Note. This Table is computed in the common TROY WEIGHT of 24 grains to 1 penny-weight; 480 grains to 20 penny-weight, equal one ounce; and 5760 grains to 240 penny-weight, equal 12 ounces, equal one pound.

A TABLE of Sundry COINS in the CURRENCIES of the UNITED STATES.

Denomination.	Federal Coin.	N. Hamp. Massch. Rh. Isl. Connch. Virginia	New-York N. Carol.	New-Jersey Pennsylvan. Delaware Maryland.	S. Carolina Georgia
1-16th of a dollar	0 05 $\frac{1}{2}$	0 0 4 $\frac{1}{2}$	0 0 6	0 0 5 $\frac{1}{2}$	0 0 3 $\frac{1}{2}$
1 half a pifteen	0 10 (Virg. 8d.)	7 $\frac{1}{2}$	0 0 9 $\frac{1}{2}$	0 0 9	0 0 5 $\frac{1}{2}$
1 6th of a dollar	0 11 $\frac{1}{2}$	0 0 8	0 0 10 $\frac{1}{2}$	0 0 10	0 0 6 $\frac{1}{2}$
1-8th of ditto	0 12 $\frac{1}{2}$	0 0 9	0 0 10	0 0 11 $\frac{1}{2}$	0 0 7
A pifteen	0 20 (Virg. 1/4)	1 2 $\frac{1}{2}$	0 1 4 $\frac{1}{2}$	0 1 6	0 0 11 $\frac{1}{2}$
An English shilling	0 22 $\frac{1}{2}$	0 1 4	0 1 7 $\frac{1}{2}$	0 1 8	0 1 0 $\frac{1}{2}$
1-4th of a dollar	0 25	0 1 6	0 2 0	0 1 10 $\frac{1}{2}$	0 1 2
1 half of a dollar	0 50	0 3 0	0 4 0	0 3 9	0 2 4
A dollar	1 0	0 6 0	0 8 0	0 7 6	0 4 8
Eng. or Fr. crown	1 12 $\frac{1}{2}$	0 6 8	1 0 0	0 8 4	0 5 2 $\frac{1}{2}$
Fr. guinea	5 5 4 62 $\frac{1}{2}$	1 7 6	1 16 0	1 14 0	1 1 5
in Mass.	5 6 4 55 $\frac{1}{2}$	1 7 4	in Mass. only.		
Eng. guinea	5 6	1 8 0	1 17 0	1 15 0	1 1 9
in S. Car.	5 7 4 66 $\frac{1}{2}$				
1 half Johan.	9 0 8 0	2 8 0	3 4 0	3 0 0	1 17 4
A pitole	4 5 3 66 $\frac{1}{2}$	1 2 0	1 8 0	1 7 0	0 17 6
in Mass.	4 3 3 66 $\frac{1}{2}$				
Moydore	6 18 6 0	1 16 0	2 6 0	2 5 0	1 8 0
Doubloon	17 0 14 66 $\frac{1}{2}$	4 8 0	5 16 0	5 12 0	3 10 0

The standard weight of an eagle, is 11 pwt. 4 $\frac{1}{2}$ grs.—half ditto, 5 pwt. 14 $\frac{1}{2}$ grs.
a dollar, is 17 pwt. 12 $\frac{1}{2}$ grs.—half ditto, 8 pwt. 12 $\frac{1}{2}$ grs.
a double dime, is 3 pwt. 9 $\frac{1}{2}$ grs.—a dime, 16 $\frac{1}{2}$ grs.

REFINERS WEIGHTS.

24 blanks equal 1 perrot; 480 blanks equal 20 perrots, equal 1 mite; 9600 blanks equal 400 perrots, equal 20 mites, equal 1 grain. *Note.* What refiners denominate a carat, is one 24th of a lb. an oz. or any other weight.

DUTCH WEIGHTS FOR GOLD AND SILVER.

32 aces equal 1 engel, 20 engels 1 oz. and 8 oz. equal a mark, for gross gold; 160, 2 $\frac{1}{2}$ paris equal 1 grain; 12 grains equal 1 carat, 24 carats equal 1 mark, for fine gold. The mark weights are 1 per cent. lighter than our troy weight.

By the 30th section of the United States' collection bill, it is enacted, "that the duties and fees to be collected by virtue of this act, shall be received in gold and silver coin only, at the following rates: the gold coin of France, England, Spain, and Portugal, and all other gold coin of equal fineness, at 89 cents for every penny-weight; the Mexican dollar at 100 cents, the crown of France at 1 dollar and 11 cents, the crown of England at the same, and all silver coin of equal fineness at 1 dollar and 11 cents per ounce.

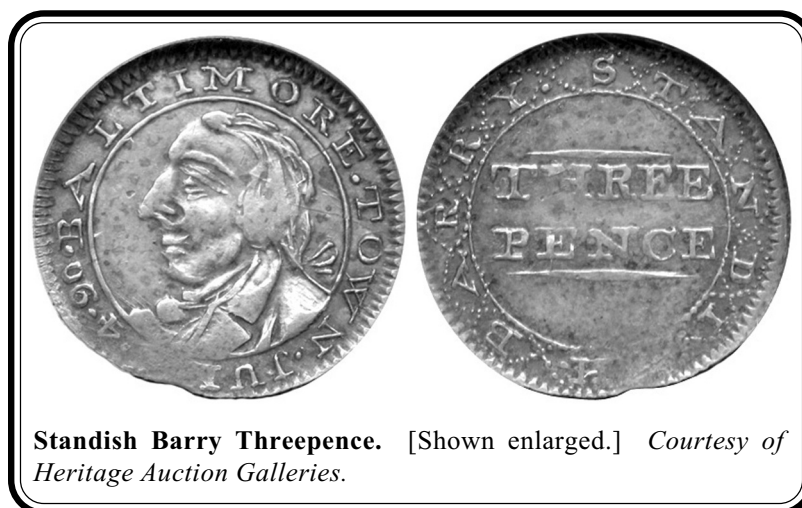
Table of Coin Weights. *The New York Daily Gazette*, November 11, 1789.

Goldsborough indicates that it was made earlier in his career. While certainly made before 1800, it is probable that the doubloon was cast around 1795 or earlier.

The weight of a genuine Lima 8 escudos from this period is about 27.1 grams, or 418.22 grains.²⁹ As stated in the Eliasberg catalog, the Barry 8 escudos weighs 26.42 grams, or 407.72 grains, which corresponds to both the Brasher Lima and New York-style 8 escudos. These pieces are nearly identical to the accepted Bank of New York standard of 408 grains (17 pennyweight) for a Spanish doubloon in the United States. These imitation doubloons could have been used throughout the United States and would have been accepted at 5 pounds, 12 shillings in Maryland, or 5 pounds, 16 shillings in New York. Perhaps more likely they were meant for the West Indian trade. Although the composition of the Barry doubloon is not known, the Brasher doubloons have been shown to be 91% gold, 6% silver, and 3% copper. In contrast, genuine Lima doubloons were 90% gold, 8% silver, and 2% copper. Analysis of the Barry doubloon would likely show a similar composition.

Brasher Lima-style doubloons differ from their genuine counterparts in the placement of the legends, which are reverse. The monarch's name should be on the side with the cross, but on the Brasher Lima-style doubloon it is on the pillars side. This was almost certainly done purposely by Brasher. The Barry doubloon was cast, unlike the Brasher doubloon which were struck, and he likely used a genuine example to create the mold for his imitation.

The Threepence



An unknown number of silver threepence were struck by Standish Barry, but based on their rarity today we can infer that the mintage was quite small. The reverse die broke early in the minting and many specimens show a bisecting die crack and weakly struck letters on the reverse. The reverse die break may have limited production to a smaller number than intended. Nearly

20 examples can be positively traced, the majority of which have been circulated. A couple of Uncirculated pieces have survived, and the finest known is an example once in the Allison Jackman collection.³⁰

The obverse of the threepence features a bust, facing left, surrounded by the legend: JULY · 4 · 90 · BALTIMORE · TOWN. Auction catalogs and other sources have long speculated that the bust is either a crude representation of George Washington, or perhaps a self-portrait of Barry. This will be explored in greater detail below. On the reverse, THREE PENCE, in two words, is

29 Menzel, p. 221.

30 The Ford catalog said that the finest example is a Gem Uncirculated specimen in the Maryland Historical Society, but this piece cannot be traced and may not exist. (See Appendix A and footnote 36 for additional information.)

in the center, surrounded by STANDISH BARRY, with a more elaborate dotted design between the letters in the periphery.

It appears that each letter was hand-engraved, as opposed to being sunk from a set of punches. Several letters—"A," "B," "E," "N," "R," "S," and "T"—are used more than once and show significant variation in size and thickness, although the weak strike of many specimens can account for some differences. ("H" is also used twice, but in different parts of the design.) Likewise, the denticles seem to have been individually cut, given their varied sizes. This is indicative of a fairly rudimentary operation. It could also indicate that Standish Barry did not intend to have a large-scale operation, because a small mintage would not have justified the expense of purchasing better minting equipment.

Only one set of dies are known to have been used, and it appears that most planchets were too small and many lack complete peripheral details. The die state varies dramatically on the known examples with some struck from perfect dies, while others are struck from nearly broken dies. Nearly all specimens exhibit a poor strike, particularly on the H in THREE and the LY of JULY, but a few evenly struck pieces have been observed. The softness of the central reverse letters is attributed to a sunken obverse die, which worsens during the minting. The Garrett coin is devoid of any die cracks and shows only trivial softness on the H in THREE. A reverse die crack then develops from the T in STANDISH, through the first E in THREE and the C in PENCE, and on to the beaded border. Almost all specimens exhibit this die crack. A slightly later state is seen on the Eliasberg piece, which is described as having a "tiny spine or, more probably, break on the inside of the LY in JULY, from the upper left to the lower right." Although not mentioned in the description, the image clearly shows the reverse die crack. Finally, the Colonial Williamsburg example appears to be struck from the near-terminal die state. As stated in the New Netherlands (1968) catalog: "An obverse die break on this piece, running from the rim through the N of TOWN, diagonally across the bust to nose, hence to inner circle, and then along outside left points of L to a denticle, undoubtedly accounts for its great rarity. (Not many more impressions could be taken from a die almost broken into two...." This is the latest die state observed on a Standish Barry threepence.

All specimens with a documented die rotation exhibit a perfect 360° medal-turn. The edges were crudely reeded, no doubt by hand, and the size and weight of the planchets are irregular. None of the coins appear to be perfectly round. For example, the Eliasberg specimen varies from 13.9 to 14.3 millimeters in diameter. This is likely the result of the planchets being cut by hand, instead of by a mechanical blanking press. Many planchets also show minuscule flaws or are cut too small. Fully centered pieces with most of the dentilation visible are particularly rare. The weakness of strike, along with the apparently rudimentary production, suggests that the threepence were hammered, as opposed to being struck by a screw press. All of these factors point to a fairly basic minting operation.

Barry's threepence are tiny coins and weigh anywhere from 12 to 14.9 grains, which is a significant range in percentage terms. Breen wrote that "their weight standard is apparently identical to that of Chalmers." In terms of grams, the threepence weigh from 0.78 to 0.97 grams. The first U.S. half dimes, in contrast, weighed 1.35 grams, or 20.8 grains, and those were quite small. British threepence of that era weighed about 1.41 grams, or 21.82 grains, with a Sterling fineness. It is unknown what fineness Barry used for his threepence, but the first U.S. coins were authorized at 0.8924 fine. Barry likely used the same fineness—if not the recycled metal—as his regular silver products. Another possibility is that the planchets, like those of the Chalmers coins, were made from melted down pistareens, which were about 83% silver.

The Date: July 4, 1790

Perhaps the most peculiar trait of the Standish Barry threepence is the use of a precise date: July 4, 1790, which appears as JULY · 4 · 90 on the coins. This has been the subject of much speculation, and there is still no definitive explanation for the Barry's exactness. Of course, it does seem to imply a patriotic or otherwise commemorative purpose. Breen wrote that he believed these threepence were most likely made for the opening of his new store on Baltimore Street. This, however, is likely inaccurate, because there is no record to indicate that Barry opened a store or moved locations in 1790.

Will Nipper provides a few theories, which by his own account are pure speculation. One interesting theory suggests that these tokens were made for the July 4, 1809 celebration, during which the silversmiths marched "under the direction of Standish Barry." Nipper writes, "In this case, could '90' be a transposition of '09,' made carelessly by an engraver working in negative to create dies?"³¹ There is, however, no evidence to support this theory, and it is unlikely that Barry would have struck these threepences as late as 1809.

The *Guide Book of United States Coins* and other sources speculate that these coins may have been issued as a souvenir or other commemorative of the July 4th festivities in Baltimore. The problem with this, as others have pointed out, is that there is no account of any special celebration in Baltimore on July 4, 1790. Although this does not preclude the issuance of the Standish Barry threepence to mark the occasion, we simply do not have any definitive answers. There is documentation that the silversmiths did participate as a group in several July 4th parades of later years, but nothing dates to 1790.

Another possibility is Thomas Jefferson's "Plan for Establishing Uniformity in the Coinage, Weights, and Measures, of the United States," which was dated July 4, 1790 and submitted to the House of Representatives a week later. Jefferson suggests standard units of weight and measure, but he also proposes to set the composition of the dollar at about 376 grains silver, a slight increase from the weight of 375.64 grains set by Congress in 1786. He writes, "Let the money unit, or dollar, contain eleven-twelfths of an ounce of pure silver. This will be 376 troy grains, (or more exactly, 375.989343 troy grains,)...."³² Including alloy, the dollar would weigh approximately 410.17 grains. Proportionally, a threepence coin would weigh 12.31 grains, which is within the observed weight range of Standish Barry threepence! An average of 10 Standish Barry specimens for which the weights are known reveals an average of 12.77 grains, which is close to Jefferson's proposal of July 4, 1790.³³ The precise date of the Standish Barry threepence could refer to the exact date of Jefferson's plan for a uniform coinage.³⁴ Perhaps only a small number of threepence were minted because Standish Barry intended them to be pattern coins minted to conform to Jefferson's July 4, 1790 standard.

The main problem with this theory is that Jefferson's plan did not enumerate a denomination of either "three cents" or "three pence." He listed "mills, cents, dimes, dollars, and eagles," but even this is not complete. Rather, it shows only multiples of 10, not every denomination that could be struck. Therefore, while the denomination does raise some questions, it does not necessarily

31 Nipper, p. 360.

32 *American State Papers: Miscellaneous* I:19.

33 One Standish Barry threepence, sold by Stack's in October 1987, is recorded to have a weight of 14.9 grains, which is significantly heavier than any other specimens. This anomaly was included in the average of 12.77 grains, but without it the average would actually be even closer to the Jefferson standard. The average of the nine other Standish Barry threepence is 12.53 grains—only 0.2 grains different from Jefferson's proposed weight.

34 This is similar to the Massachusetts silver coins of John Hull and Robert Sanderson, which are dated either 1652 or 1662 in reference to the date they were authorized, not when they were struck.

mean that Standish Barry did not follow Jefferson's plan. A compositional analysis of a Standish Barry threepence would be particularly useful to test the credibility of this theory. If the threepence has a composition similar to Jefferson's proposed eleven-twelfths silver, then there is a strong likelihood that the July 4, 1790 date—and the reason the coins were struck—was in reference to Jefferson's plan.

The Man on the Obverse

Improvement.—Old Coin.—A three story brick building, supported upon iron columns, has within the last month gradually risen upon the long vacant lot at the south east corner of South and Lombard streets, or Exchange Place, under the enterprise of the Messrs. Egertons', who contemplate occupying the principal office for the lottery and broking business. There will be two offices east of the corner, and upper rooms designed for the uses of business. R. C. Murray is the builder, and Joseph Kraiger the bricklayer. In digging the foundation, a small silver coin was discovered, bearing the inscription on one side, "Baltimore Town, July 4th, 1790," with an impression of a head, said to be that of Mr. Calhoun, then commissioner of the town, being an office corresponding to that of Mayor. On the reverse the words "three-pence, Standish Barry," the individual by whom the coin was issued; there had been at the above date, no coin issued by the United States, and the small coin in circulation was of the character of the above, a somewhat better specimen of "shin-plasters" than the flimsy trash of the modern financier, the "three-pence" of Standish Barry being at this day worth its weight in silver. The curious can see the coin at the office of Mr. Egerton.

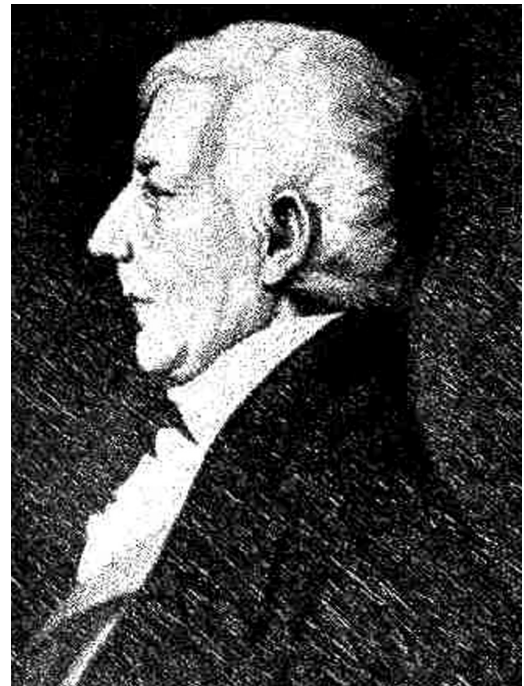
The Baltimore Sun article, June 3, 1843. It describes the Standish Barry threepence found and identifies the man on the obverse as James Calhoun, then commissioner of Baltimore.

Besides the unusual date, the other major mystery surrounding the Standish Barry threepence has been the man on the obverse. Various sources attribute the man to be George Washington, or perhaps a self-portrait of Standish Barry. Nonetheless, the threepence bears no resemblance to any depiction of Washington, a point that has frequently been made by numismatists. A self-portrait by Barry was also unlikely. However, a recent discovery in an early Baltimore newspaper provides the identity of the mysterious man on the threepence.³⁵

In the June 3, 1843 issue of the *Baltimore Sun*, a brief article mentions that, while digging the foundation for a building on the corner of South and Lombard Streets, "a small silver coin was discovered, bearing the description on one side, 'Baltimore Town, July 4th, 1790,' with an impression of a head, said to be that of Mr. Calhoun, then commissioner of the town, being an office corresponding to that of Mayor." The article continues with a description of the reverse and calls this piece a "shinplaster," minted as a remedy to the lack of federally struck coinage.

The "Mr. Calhoun" referenced in the article is James Calhoun, one of the town's most prominent citizens. Born on April 7, 1743, Calhoun settled in Baltimore around 1771 and quickly became one of Baltimore Town's

35 Spiegel, Max. "1843 Baltimore Sun Offers Clue About Standish Barry's Unusual Threepence." *The Colonial Coin Collectors Club Newsletter*. Spring 2009.



James Calhoun portraits. The left engraving is attributed to St. Memin. *Courtesy of the Maryland Historical Society.* The right engraving is by Waldemar F. Dietrich and is apparently based upon the St. Memin engraving. From the *Baltimore City Library.*



Calhoun profile comparison. The left image, shown horizontally flipped, is from a Standish Barry threepence. The right image is from a circa 1800 St. Memin painting. From the *Maryland Historical Society.* Note the likeness of the effigy on the threepence to that of the painting: hooked nose, prominent brow, and rounded jawline.

leading merchants and political figures. He served in the Baltimore militia and on several committees during the Revolution and some sources say that he was a personal friend of George Washington. It is also interesting that in 1776 he received authorization from the Continental Congress to sign bills of credit.

After the war Calhoun held several prominent positions in Baltimore politics and was a distinguished member of the Board of Commissioners that governed Baltimore Town. In December 1796 legislation was passed establishing Baltimore City and on January 16, 1797, James Calhoun was elected the first Mayor of Baltimore, a position he held until 1804. He would serve three full terms and part of a fourth—his last cut short because of a change in the election date. Calhoun died on August 14, 1816.

It is important to note that James Calhoun and Standish Barry were both members of the First Presbyterian Church of Baltimore. Calhoun was an active member of the church and was instrumental in the construction of a new building for the growing congregation. Apparently a lottery was held to raise money for the construction, but details are scarce. The new church opened in 1791. Calhoun would later be chosen a church elder.

As members of the same congregation, Barry and Calhoun would have known each other on a somewhat personal level. Perhaps it was this connection that led Barry to feature Calhoun on his threepence. Nonetheless, there is no evidence to suggest that the threepence had anything to do with the church. However, it is an interesting coincidence that another token, the Albany Church Penny, struck in 1790 was connected to the First Presbyterian Church of Albany (New York). Other Presbyterian congregations, especially in New York, issued small change notes in this era, including some with a denomination of threepence.

A follow-up article about the newly found Standish Barry threepence appeared in the *Baltimore Sun* on June 5, 1843. It says that George Myers, who was married to Barry's daughter Maria, "sent a copy of the 'Sun' containing an account of an 'old coin' found last week in removing the foundation of an old house, to Colonel Standish Barry, now living and a resident of Newport, Herkimer county, New York. This piece of money will doubtless call up many pleasing and perhaps painful reminiscences." What is meant by the comment about "painful reminiscences" is unclear. The article continues by asking several rhetorical questions about what Baltimore was like 53 years ago.

Conclusion

The first appearance of a Standish Barry threepence at auction was in W. H. Strobridge's May 1862 catalog of the William A. Lilliendahl collection, where it sold to W. Elliot Woodward for \$22—no small sum at the time. In the brief description, Strobridge wrote that "not above five of these pieces are known to be in existence." Since that time other Standish Barry threepence have come to light, but they remain rare and highly desirable. For well over a century after the Strobridge sale little more than what appears on the coins themselves was known to numismatists. Now, however, we have far greater understanding of the significance of Standish Barry's coins. Although he operated a mint that was apparently small and rudimentary, Standish Barry produced two very important, yet highly unusual, coins.

Acknowledgements

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Appendix A: Preliminary Census of Standish Barry Threepence

1. **Uncirculated.** Allison Jackman (Henry Chapman, 6/1918, lot 197).³⁶

2. **Uncirculated.** Virgil Brand; Brand Estate; John J. Ford, Jr. (Stack's, 5/2004, lot 282).

Ford catalog: "...one of the finest known. The center of the obverse is toned in light iridescent blue, while the periphery is a pleasing russet. The reverse is mostly russet, with a couple of light blue highlights. Decent sharpness in the center of the obverse, the male figure is fully visible and its eye detail is clear and sharp. Some softness in the center of the reverse, as almost always seen, affecting the letters 'HR' in the first line and 'EN' in the second (visible even on the Uncirculated Garrett specimen). There are traces of attractive, original mint luster visible in the protected areas, principally the letters of the legend around the periphery... Pronounced die break through the right reverse center, running from the rim above 'T' down to the inner border below 'S'."

3. **AU55 PCGS.** Ira & Larry Goldberg (9/2008, lot 216, then in an NGC AU55 holder); FUN Auction (Heritage, 1/2009, lot 3558), not sold.

Heritage catalog: "...a remarkable example with excellent luster and only a trace of rub on the highest points of the design. Slight weakness is evident below the bust tip, obliterating the Y in JULY and the second S in STANDISH. Both sides are toned deep gray-brown, with speckles of deeper olive-brown on each side. The surfaces have several tiny planchet flakes, but no other imperfections. A small planchet void is located at the weak area below Y and the opposing point on the reverse."

4. **AU.** 1976 ANA (Stack's, 8/1976, lot 27).

Stack's catalog: "Full mint luster with no apparent signs of circulation. Perfectly centered and a very sharp strike, with only slight weakness at LY of JULY, and the corresponding portion of the reverse...."

5. **AU.** Louis E. Eliasberg, Sr. (Bowers and Merena, 5/1996, lot 92).

Eliasberg catalog: "Light silver with blue and iridescent toning. Some lightness of striking at the center due to opposing die relief; H of THREE not struck up, as usual."

"Die state and characteristics: On the obverse there are some raised needle-like die lines within R of BALTIMORE. Tiny spine or, more probably, break on the inside of the L of JULY, from the upper left to lower right; subsequent Y and 9 double punched. On the reverse first R in BARRY doubled punched.

Weight: 12.9 grains.

Diameter: Varies due to striking. 13.9mm to 14.3mm.

Die Alignment: 360°."

³⁶ The finest example was stated by the Ford cataloger to be a Gem Uncirculated piece in the Maryland Historical Society. This specimen cannot be located and was probably not part of their collection. Earlier catalogers considered the Allison Jackman coin to be the finest, and it is plated in the 1914 American Numismatic Society exhibition catalog. The present whereabouts of this piece are unknown, but it appears to have fully struck details and is likely the finest Standish Barry threepence.

6. **XF45 PCGS**. Probably Ex Waldo Newcomer (sold privately by B. Max Mehl); Colonel E. H. R. Green; Major Walter; New Netherlands (60th Sale, lot 433); John L. Roper, 2nd Collection (Stack's, 12/1983, lot 339); Colonial Williamsburg Foundation.

Stack's catalog: "13.0 grains. Very rare, and always underrated, perhaps from association with the more common Chalmers Maryland silver coinage... Well centered with all the legends on the planchet, missing only about a third of the denticulation. We note that many of these come on small, damaged planchets, cf. lot 212 of our Robison Sale (1982). Very little wear with no scratches or serious handling marks. Dark gray surfaces with ample golden luster in the protected regions."

7. **XF**. Found in Annapolis, Maryland by "Mr. Taylor;" later, Charles Morris (Chapman, 4/1905, lot 67); Col. James Ellsworth; John Work Garrett; Johns Hopkins University (Bowers and Ruddy, 10/1980, lot 1517); The Baltimore Sale (Kagin's, 8/1985, lot 4). (Plated in Breen's *Complete Encyclopedia*.)

Garrett catalog: "The specimen offered here is a sharp Extremely Fine specimen which is well struck in every area. A trivial weakness at H of THREE is mentioned for accuracy but does not measurably detract from the piece. Most Standish Barry threepence pieces we have seen have been in lower grades or have been damaged."

8. **XF**. Stack's (2/1951, lot 382); American Numismatic Society. (Mossman Plate, page 200.)

ANS: "20 mm, 0.78 grams."

9. **XF**. Stack's (10/1987, lot 53); Dana Linett (1/1988, lot 501).

Linett catalog: "Sharp detail of full Extremely Fine in much of the peripheral legends. The central portion of the reverse is somewhat weak affecting the H in THREE and the tops of EN in PENCE. One tiny nick above the first E of THREE. Relatively well centered so that all the legends are full and clearly readable. Light silver-gray in color and is is [*sic*] very pleasing."

10. **VF30**. Dana Linett (3/1990, lot 2345); Kingswood Galleries (8/1990, lot 6155); 1996 ANA (Heritage, 8/1996, lot 5265); 1999 ANA (Heritage, 8/1999, lot 5052).

Heritage (8/1996) catalog: ".80 grams... The centers are silvery-gray with charcoal-gray patina surrounding the devices and outlining the perimeters."

11. **VF30 PCGS**. Maryland Historical Society; 74th Anniversary Sale (Stack's, 11/2009, lot 711).

Stack's catalog: "13.0 grains. 14.9 mm. Reeded edge. Mostly light silver gray with some deeper toning near the rims. A sharp and handsome example of this classic post-Revolutionary issue from Baltimore. The obverse portrait, recently identified as Baltimore Mayor James Calhoun by Max Spiegel, is well defined and all legends are clear. Faint granularity is present on both sides, but not so much to cause consternation on such an elusive type. Some light digs or pits are visible at the extreme central obverse, and some similar light roughness is seen at the central reverse. A diagonal planchet fissure across the reverse is not unusual for the type... This piece shows ideal centering on both sides and the denticles are positively complete."

12. **Very Fine.** Seavey Collection (William Strobridge, 1873, lot 188); Lorin G. Parmelee (6/1890); Smith (?); later, Laird U. Park (Stack's, 5/1976, lot 21), graded Extremely Fine in the Park catalog; Bowers and Ruddy (12/1977, lot 5078), graded Very Fine in the B&R catalog.

Laird U. Park (Stack's) catalog: "Very light even wear. Weakness in striking at I of BALTIMORE and H of THREE and top of head. Devoid of any signs of mishandling."

13. **Fine.** Oechsner Collection (Stack's, 9/1988, lot 1353), Vintage Auctions (2/1989, lot 54).

Stack's (9/1988) catalog: "Struck off-center to the left, seriously affecting those legends on both sides. The portrait is full but corresponding most of THREE PENCE is not visible or weak. No damage or defect, just honest wear. Natural gray and iridescent."

14. **Fine.** Vintage Auctions (2/1989, lot 55); Stack's (3/1993, lot 2062); Stack's (12/1993, lot 933).

Stack's (12/1993) catalog: "Overall strong Fine, some areas on obverse sharper. Center of reverse soft, as often seen, the obverse die sank in the center and there is almost always consequent weakening in THREE PENCE. 12.2 gns. Mostly light silver gray, a few areas darker where worn. Planchet slightly out of round, parts of BALTIMORE and top of reverse legend illegible."

15. **Fine.** Stack's (4/1976, lot 131); Robison Collection (Stack's, 2/1982, lot 212).

Stack's (4/1976) catalog, reprinted in Robison: "The curious feature about this little coin is the preciseness of its dating, July 4.90; however, that part is missing from the coin. It is struck off-center to the top so that only the bottom of the date can be seen and conversely most of "ISH" of STANDISH is missing. Apparently all of the planchets were undersized because we do not know of a specimen with full lettering and perfectly centered. Strictly Fine, with lovely natural golden and iridescent toning."

16. **VG.** Kensington Sale (Bowers and Ruddy, 12/1975, lot 256); Bowers and Ruddy (11/1976, lot 369); Abner Kreisberg, (10/1978, lot 61).

Bowers and Ruddy (11/1976) catalog: "...some marks and planchet waviness... About a dozen specimens of this rarity are known to exist, and the present specimen is about in the middle range of condition."

17. **XF, plugged.** The Property of a Lady From Georgia (Massamore, 12/1889, lot 423), described as Extremely Fine with a small perforation above the head; Bowers and Ruddy (11/1973, lot 653).

Bowers and Ruddy catalog: "Sharp EF-AU grade, tiny irregular area near top where a piercing or mounting for jewelry was expertly filled in so as to be hardly noticeable. Sharply struck with full borders, unlike most other known specimens which are weak. As an exceptionally sharp example...."

18. **VF, plugged, damaged, NCS.** M. Ferguson Haines (S.H. & H. Chapman, 5/1880, lot 65, graded VG and plugged); later, David Bruce (Heritage, 1/2002, lot 5159); Heritage (5/2008, lot 2002).

Heritage (5/2008) catalog: "...the present example lacks full borders around both sides, but all letters in the legends are discernible. A little softly struck in the center of the obverse from a buckled die (as is typical of the type), the most significant distraction is the crude plug at the bottom of the obverse. Minor laminations and a few wispy pinscratches are comparatively unimportant."

Other Appearances

A.) William A. Lilliendahl (W. H. Strobridge, 5/1862, lot 1075): "fair preservation."

B.) Found in Annapolis, Maryland by "Mr. Taylor;" Joseph J. Mickley (W. Elliot Woodward, 10/1867); George Massamore (February 16-17, 1888, lot 848): Uncirculated.

C.) Smith Cabinet I (E. L. Mason, October 5-7, 1880).

D.) Charles I. Bushnell (S. H. & H. Chapman, 6/1882): Extremely Fine (plated).

E.) O. H. Berg (John W. Haseltine, 5/1883, lot 771): Uncirculated.

F.) Louis F. Lindsay (S. H. & H. Chapman, 12/1883, lot 253): Uncirculated.

G.) J. N. T. Levick (W. Elliot Woodward, 5/1884)

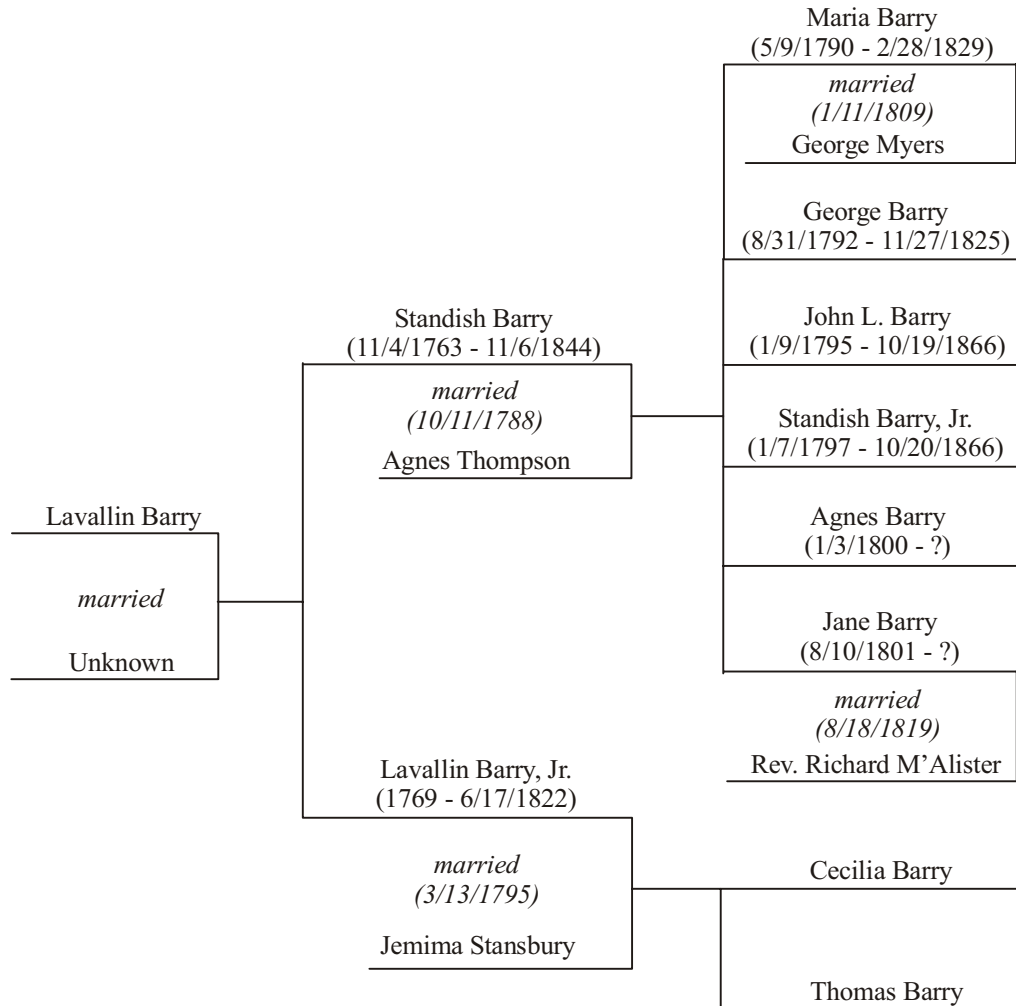
H.) Thomas Warner (S. H. & H. Chapman, 6/1884)

I.) Lorin G. Parmelee (New York Coin Company, 6/1890); Harlan P. Smith

J.) John G. Mills (S. H. & H. Chapman, 4/1904, lot 487): Very Good (plated).

K.) Henry Hunt (Stack's, 10/1944, lot 74): Very Fine.

Appendix B: Standish Barry Family Tree



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LANKY LETTERS
A Family of Counterfeit Halfpence
by
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INTRODUCTION

In 1990 attention was drawn to the large variety of English and Irish counterfeit halfpence and farthings by William Anton, Jr. and Bruce Kesse with their publication, *Forgotten Coins of the North American Colonies*.¹ The value of this book was to emphasize the diversity that existed within the large numbers of counterfeit halfpence and farthings. Many of the coins that were randomly plated in the book have since been referenced as representative examples for Families or subgroups of counterfeit halfpence as further research has been carried out. Key to this continuing research into these coins was the Colonial Newsletter eGroup, with Clem Schettino and Byron Weston providing the greatest insight into categorizing these counterfeits into families.² Families of counterfeit halfpence were brought together by a scheme called “link fingerprinting” developed by Byron Weston.³ In essence, link fingerprinting consists of using three basic elements that are evaluated in order to draw relationships between individual coins. These elements are: 1) die sharing, 2) punch linkage and 3) design style. Once a link is established between two counterfeit halfpence, completing the minimum requirement for being a family, these same elements can be used to evaluate whether any other counterfeit halfpenny can be joined into this specific group of coins with similar characteristics as part of that particular family. Since the most conspicuous link element, die sharing, isn’t always present, punch linkage and design style are most often the factors used in relating a specific counterfeit halfpenny to a specific family. The process of determining relationships with “link fingerprints” is an inexact science; but it is the best mechanism presently available for bringing some order to the huge and chaotic groups of counterfeit English and Irish halfpence and farthings. One of the reasons that collectors have eschewed these coins, until recently, is the overwhelming number and complexity of varieties of these counterfeit halfpence. Simplification of this complexity by grouping like coins into families, based on “link fingerprinting,” has gone a long way towards providing order to what would otherwise be utter chaos.

Of interest, no coins of the family called Lanky Letters, first described by Schettino-Weston, were shown in the Anton–Kesse book. The name derives from the tall, thin, lanky letters in the legends, as well as a number of other striking similarities in the design style of the devices and device elements. Although not all varieties display one of these distinct characteristics, the “feathered sprig” was one of the design elements that initially called attention to these coins and led to the finding of other common design elements with similar stylistic qualities. As discussed in this paper, most of the coins in this family are dated either 1771 or 1773, though two examples of an additional Lanky Letters obverse paired with a 1775 Young Head–like family reverse are known. The present paper is preliminary work and there is little question that other varieties of this family will surface, once individual holdings are searched and attributed.

1 Anton, Jr., W. T., Kesse B.; *The Forgotten Coins of the North American Colonies*; Woodcliff Publishing Corp.; 1990.

2 Schettino, C., Weston, B., Spilman, J., Trudgen, G.; “The Categorization of Counterfeit British & Irish 1/2d & 1/4d of George II & III - A Preliminary Progress Report on Family Groups & Subgroups”; The Colonial Newsletter Foundation, Inc; 2002.

3 Weston, B.; Establishing a Link Fingerprint; “The Categorization of Counterfeit British & Irish 1/2d & 1/4d of George II & III - A Preliminary Progress Report,” Appendix A.; The Colonial Newsletter Foundation, Inc; 2002.

1771 LANKY LETTERS

As shown in PLATE 1, there are presently seven known die combinations of the 1771 Lanky Letters family. The five obverses and five reverses have some die sharing and because of this, we can expect that other die combinations exist. In regard to the obverses, there are three lacking punctuation (LL2, LL4 and LL5) with two having punctuation (LL1 and LL3) in the legends. All have similar King George portraits and the large oversized letters in the legends. Differences in the obverses are subtle and the Obverse Attribution Guide should be used for more rapid identification. (Chart 1) The 1771 Reverse Attribution Guide can be used to identify the 1771 reverses. (Chart 2) At this time all obverses paired with 1771 reverses, are found only with 1771 reverses.

1773 LANKY LETTERS

As shown in PLATE 2, there are presently five known die combinations of the 1773 Lanky Letters family. The four obverse and three reverse dies provide these combinations. Differences in the obverses are subtle and the Obverse Attribution Guide should be used for more rapid identification. (Chart 1) It will be noted that both the early and late die states of the LL7 obverse are pictured in the plate. Attributions of the reverses are less challenging due to only three known dies, as indicated in the 1773 Reverse Attribution Guide. (Chart 3) The 1773 Reverse Attribution Guide can be used to identify the 1773 reverses. At this time all obverses paired with 1773 reverses, are found only with 1773 reverses.

RELATED LANKY LETTERS

In addition to the 1771 and 1773 Lanky Letters varieties two examples of a different obverse muled with a 1775 Young Head-like reverse are known. (PLATE 3-A) The obverse of this mule has the characteristics of the 1771 and 1773 varieties with the typical lanky lettering in the legends. This obverse is nearly indistinguishable from the LL8 obverse, but subtle differences do exist. Specifically, the location of the upper hair ribbon's position to the legend is slightly different. Therefore, the muled obverse has been given the tentative designation of obverse LL10. This obverse is combined with a reverse which does not have any of the Lanky Letters characteristics, and has tentatively been identified to be a member of the Young Head family. It would be of interest if another coin could be found with this obverse paired with a known 1771 or 1773 Lanky Letters reverse die.

In addition, a 1773 reverse with similar characteristics to the Lanky Letters counterfeits but which does not correspond to the known die types, is muled with a Young Head-like obverse. (PLATE 3-B) This new 1773 reverse with Lanky Letters style lettering has been tentatively given the designation of LL73D.

Also on PLATE 3 are shown two 1733 counterfeit halfpence. (Specimens C and D) A comparison of the flat topped 3s in these two different die varieties with the 3s found in the dates of the 1773 Lanky Letters dies indicates the strong possibility that the dies were made by the same hand. In addition the lettering in the legends is very similar to the Lanky Letters legend style. Though the obvious argument against this relationship is the 40 years separating these dates, die makers were known to have used a variety of dates during the period of their counterfeiting operation. It is conceivable that the 1733-dated coins are related to the same die maker that produced the 1771, 1773 and 1775 Lanky Letters counterfeit English halfpence. Further work with the 1733, flat topped 3, counterfeit English halfpence is needed.

VARIANTS

PLATE 4 has a close-up photograph of the 3 in the date of a LL73B reverse that shows doubling of the numeral 3, which looks to have been re-punched in the die. Why this is not seen in all examples of the 73B reverses may be a function of either uneven planchet strike or uneven wear on some of the coins. Alternatively, the die may have had the numeral 3 re-punched after having been used to produce a number of the LL73B reverses.

PLATE 4 also shows the Britannia head design for reverse LL71A. The unusual protruding nose is less common than the flat nosed variant, but not rare.

ODDITIES

Two brockages of Lanky Letters obverses are known. An obverse brockage of LL7 and an obverse brockage of LL9 are shown in PLATE 5. Also, two Lanky Letters specimens are known that are uniface, with the reverse showing (LL71D and LL73B). The obverses are obliterated on both coins, but with the vague suggestion of King George's image. PLATE 5 shows the LL73B example. As the brockage maker repeatedly was struck against new planchets, the face serving as the die interface was obliterated, as in these coins.⁴ Since the LL73B reverse is found paired with obverses LL6, LL7, and LL8, the uniface coin could have been involved with making brockages from any of those obverse dies. In fact, it may have been involved in producing the LL7 obverse brockage shown on PLATE 5. Finally, the only known double-strike of a Lanky Letters counterfeit halfpenny is shown on PLATE 5, which is the variety LL6-LL73A.

PSEUDO LANKY LETTERS

As indicated earlier in the manuscript, one design that drew attention to the Lanky Letters family was an odd feathered sprig on some of the reverse dies. PLATE 6 shows examples of three feathered sprig contenders but none actually fall into the Lanky Letters family. Coin A falls into a family called Swollen Jowls for obvious reasons, based on King George's portrait. Coin B is also related to the Swollen Jowls family based on reverse design characteristics. Coin C is a member of the Toon Head family and this specific variety is also pictured in the Anton-Kesse book as image number 9. Note the reversed "S" in the obverse legend. None of these coins have the tall thin lettering in the legends, characteristic of the Lanky Letters family.

ATTRIBUTION GUIDES

OBVERSES: The Obverse Attribution Guide includes the ten known obverses that are paired with the Lanky Letters reverses from 1771 and 1773. Though die sharing is not yet known between obverses with different reverse dates, their existence is quite possible. Chart 1 shows one way to use specific characteristics of each obverse die to differentiate one die from another. One difficulty with this approach with lower grade coins is that not all coins will have the specified design elements distinguishable. In some cases, attribution may not be possible at all. In regard to the guide, when the terms "CLOSE" and "DISTANT" are used, these are relative terms and need to be placed in perspective with the actual distances observed in the images. In addition, the relative positions between ordinals and letters are based on the lower parts of the characters in the legends that are directly adjacent to one another.

4 Moore, R; Mossman, P.; "Die Clashing, Die Caps, and Brockages"; *The Colonial Newsletter: A Research Journal in Early American Numismatics*, Vol. 46; No. 1; Serial number 130, April 2006, pp 2983-93.

1771 REVERSES: Chart 2 shows an attribution guide for the 1771 reverses. Comparison directly with the images in the plates is suggested to understand the relative positioning.

1773 REVERSES: Chart 3 shows an attribution guide for the 1773 reverses. Comparison directly with the images in the plates is suggested to understand the relative positioning.

METROLOGY

Most of the available Lanky Letters specimens were measured by their owners and the data supplied to the author. A total of 75 Lanky Letters coins were documented photographically and most had measurements of their diameters in millimeters (61 out of 75), weights in grains (72 out of 75) and die axis (71 out of 75) taken. Of the 70 coins with die axis information, 21 or 30% were struck in a medal turn orientation and the remaining 49 in the coin turn orientation. Overall, the average weight of these coins was 87.4 grains (range of 68.8 to 107.2 grains). (See the below table.) The average diameter was 26.8 millimeters (range 25.2-28.4 millimeters). Therefore considering the authorized weight of regal halfpence at 152.2 grains⁵ with a diameter of 29-30 millimeters, one can see that the Lanky Letters coinage was significantly under-weight and under-sized, which would be expected if counterfeiters were trying to produce a profit. Since all coins did not have all measurements taken, in the table there are columns indicating how many of the total coins were used for each of the specific measurements.

VARIETY	# coins	AXIS AVG.	WT. AVG.	WT. RANGE	Wt. Meas./Total	DIA. AVG.	DIA. RANGE	DIA. M/T
LL1-LL71A	10	coin - 9 out of 9	88.5 gr.	76.1-103 gr.	10 out of 10	26.4 mm	25.2-27.1 mm	9 out of 10
LL2-LL71A	9	coin - 8 out of 8	85.2 gr.	74-98.8 gr.	8 out of 9	26.5 mm	26.0-27.0 mm	7 out of 9
LL2-LL71B	2	medal - 2 out of 2	83.7 gr	82.4-85 gr	2 out of 2	26.9 mm	26.8-27 mm	2 out of 2
LL3-LL71B	3	coin - 3 out of 3	83.9 gr	77.6-89.6 gr	3 out of 3	26.7 mm	26.4-26.7 mm	3 out of 3
LL3-LL71C	5	coin - 5 out of 5	92.3 gr	68.8-105.2 gr	5 out of 5	26.2 mm	26-26.5 mm	4 out of 5
LL4-LL71D	2	medal - 2 out of 2	79.1 gr	78-80.2 gr	2 out of 2	26.5 mm	26-27 mm	2 out of 2
LL5-LL71E	8	medal - 8 out of 8	91.7 gr	82-103 gr	8 out of 8	26.4 mm	26.2-26.7 mm	6 out of 8
LL6-LL73A	7	medal - 7 out of 7	92.4 gr	82.5-100 gr	7 out of 7	26.8 mm	26-28.4 mm	6 out of 7
LL6-LL73B	2	medal - 2 out of 2	90.1 gr	88-92.2 gr	2 out of 2	27.3 mm	27.2-27.5 mm	2 out of 2
LL7-LL73B	17	coin - 15 out of 17	89.2 gr	77.3-107.2 gr	15 out of 17	27.1 mm	26.5-27.5 mm	14 out of 17
LL8-LL73B	3	coin - 3 out of 3	91 gr	88.4-93.5 gr	3 out of 3	27.3 mm	27.3 mm	1 out of 3
LL9-LL73C	7	coin - 6 out of 7	85.2 gr	72.3-93.5 gr	6 out of 7	27.4 mm	26.6-27.2 mm	5 out of 7

Of special interest is that 30 percent of these coins were minted in the atypical medal turn die orientation rather than the usual coin turn orientation. In fact, of all the counterfeit halfpence the Lanky Letters family is the only family seen with a medal strike on a relatively frequent basis. When die variety analysis was performed, however, an extremely interesting finding developed. The

⁵ Mossman, P.; *Money of the American Colonies and Confederation*: The American Numismatic Society; 1992, p. 112.

medal turn die orientation is found 100% in the specimens examined in five of the varieties: LL2-LL71B, LL4-LL71D, LL5-LL71E, LL6-LL73A, and LL6-LL73B. The other seven die combinations are 100% coin turn.

The relative rarity rating for each die combination of the Lanky Letters coins can be evaluated by the number of total coins listed for each variety in TABLE 1. In addition, interesting differences can be seen between different die combinations in regard to planchet weights and diameters. Also, the consistency of the planchets can be noted as indicated by the ranges found within each variety in regard to weight and diameter.

NOMENCLATURE

The decision for developing the specific nomenclature used to label the obverse and reverse Lanky Letters dies needs some explanation. The primary motivator for including the LL designation on both obverse and reverse dies is directly related to the complexity of the counterfeit coinage and the extensive die sharing that is suspected to have occurred during the illegal minting era. Dies by one die maker may have been used with dies from an entirely different counterfeiting operation, leading to unusual mulings. Nearly every counterfeit family has been found to have cross-over mules with another family. The reason the LL designation was used on both the obverse and reverse of the Lanky Letters dies is to allow easier identification of these odd muling relationships, as further categorization of other families continues.

CONCLUSION

The Lanky Letters family, first documented by Clem Schettino and Byron Weston, has been fleshed out with the active input of the Internet based Yahoo egroup "nonregalresearch: Non-Regal Research Project." The members of this group are actively and collectively working to bring clarity to the complex and diverse spectrum of counterfeit English and Irish coppers of the eighteenth century. The Lanky Letters family presently has 14 different known varieties and mules. Some varieties are more common than others. Based on a break-down of Lanky Letters images supplied to the author, the most common variety is the LL7-73B. In addition, a peculiar discovery is that only certain die combinations of the Lanky Letters coinage are found struck with a medal turn die orientation. The obvious conclusion is that each die combination was minted in batches, and once the dies were put into the press in either medal or coin turn orientations, all coins of that die combination were minted. This odd finding could only have been discovered by undertaking the present analysis based on die combinations. Such an analysis could not have been done without the members of the Non-Regal Research Internet based group of collectors coming together to share information about their coins. My expectation is that many revelations will be forthcoming, as each of the egroup members expands their studies. In addition there is every expectation that as clarity is brought to this complex area of counterfeit halfpence and farthings, increased collector interest will be a direct result. In spite of a good start in categorizing the known varieties of the Lanky Letters family members, further information will hopefully be forthcoming following this preliminary report that will expand our knowledge of this fascinating family.

ACKNOWLEDGEMENTS

Sharing of images and information by members of the internet based Yahoo Colonial-Coin and Non-Regal Research groups has made this paper possible. Special contributors of information and images included David Palmer, Jeff Rock, Bob Bowser, Dan Burleson, Ed Foster, John Louis, Michael Briggs, Byron Weston, Steve Frank, Clem Schettino, Marc Mayhugh, Morris Hankins, Mark Varney, Bruce Smith, and Mike Ringo (from previous active participation prior to his unfortunate and untimely death). The superb editing of Gary Trudgen must also be acknowledged.

PHOTO CREDITS**1771 LANKY LETTERS PLATE:**

LL1 – ED FOSTER
LL2 – AUTHOR
LL3 – AUTHOR, ex. MICHAEL BRIGGS
LL4 – AUTHOR, ex. JEFF ROCK
LL5 – AUTHOR, ex. JOHN LOUIS

LL71A – AUTHOR
LL71B – AUTHOR, ex. MICHAEL BRIGGS
LL71C – JEFF ROCK
LL71D – AUTHOR, ex. JEFF ROCK
LL71E – DAVID PALMER

1773 LANKY LETTERS PLATE:

LL6 – CLEM SCHETTINO
LL7 EDS AND LDS – AUTHOR
LL8 – ED FOSTER
LL9 – BYRON WESTON

LL73A – CLEM SCHETTINO
LL73B – AUTHOR
LL73C – BYRON WESTON

RELATED LANKY LETTERS PLATE:

A OBVERSE – JEFF ROCK
A REVERSE – DAVID PALMER
B OBVERSE – DAVID PALMER
B REVERSE – DAVID PALMER

C OBVERSE – DAVID PALMER
C REVERSE – DAVID PALMER
D OBVERSE – JEFF ROCK
D REVERSE – JEFF ROCK

VARIANTS PLATE:

DOUBLED 3 – JEFF ROCK
LARGE NOSE – AUTHOR

ODDITIES PLATE:

LL7 BROCKAGE – CLEM SCHETTINO
LL9 BROCKAGE – ED FOSTER
DIE CAP – DAVID PALMER
DOUBLE STRUCK – CLEM SCHETTINO

1775 PSEUDO LANKY LETTERS PLATE:

A COIN – AUTHOR
B COIN – AUTHOR
C COIN – AUTHOR

PLATE 1: 1771 Lanky Letters Die Combinations



PLATE 2: 1773 Lanky Letters Die Combinations

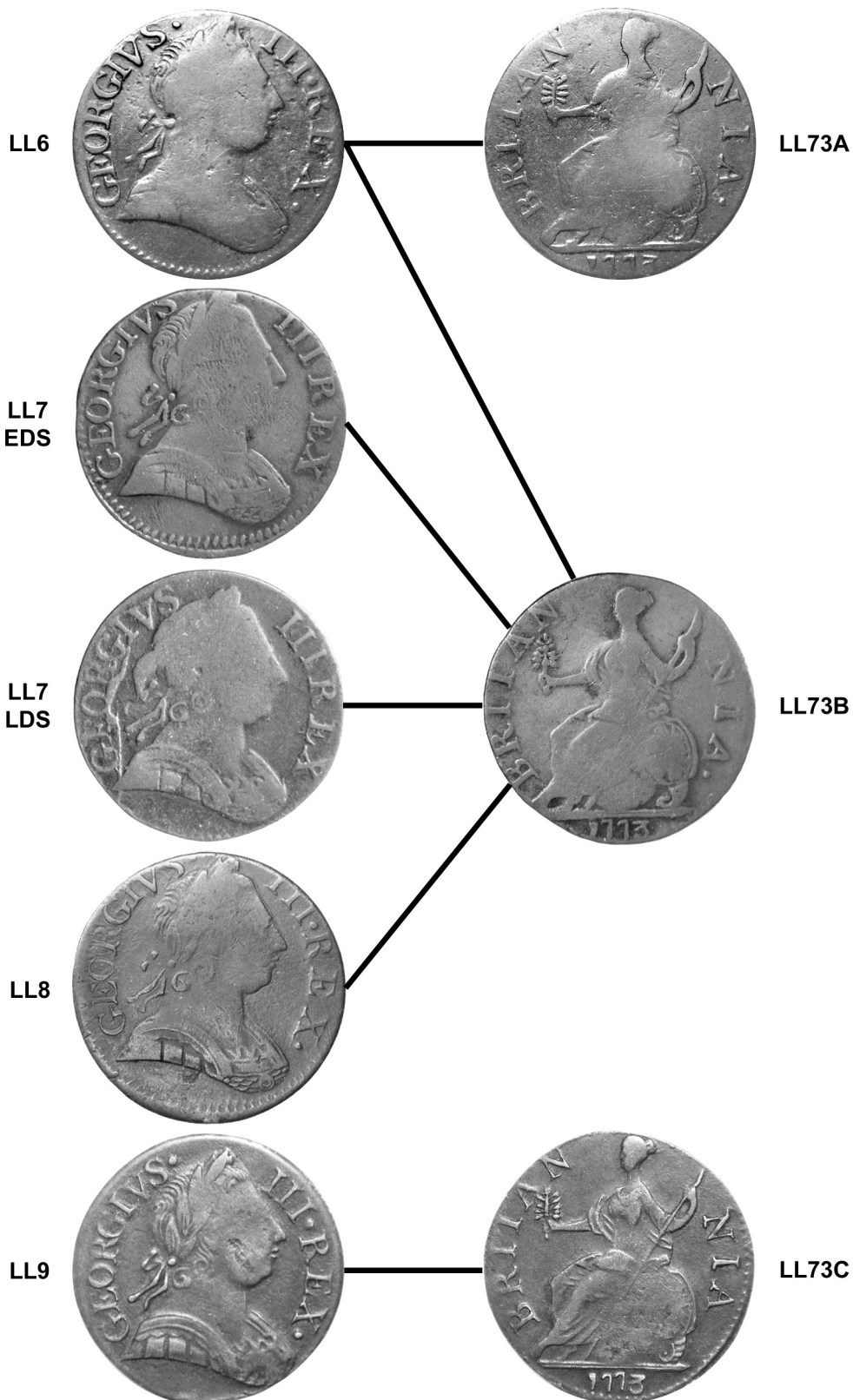


PLATE 3: Related Lanky Letters Varieties



LL10



Lanky Letters Obverse
Muled with a
1775 Young Head Reverse



LL73D



Young Head Obverse
Muled with a
1773 Lanky Letters Reverse



Counterfeit 1733-dated
Halfpenny with Flat
Topped 3s

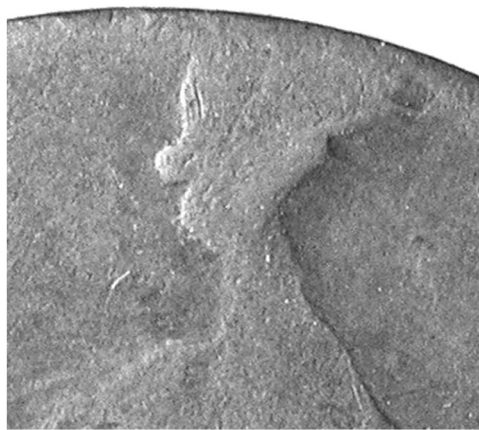


Counterfeit 1733-dated
Halfpenny with Flat
Topped 3s

PLATE 4: Variants



**Doubled 3 in Date of
Some LL73B Specimens**



**Odd Britannia Head on
Some LL71A Specimens**

PLATE 5: Oddities



LL7 Obverse
Brockage



LL9 Obverse
Brockage



LL73B Reverse
Die Cap



Double Struck
LL6-LL73A

PLATE 6: 1775 Pseudo Lanky Letters Specimens



CHART 1
Lanky Letters
Obverse Attribution

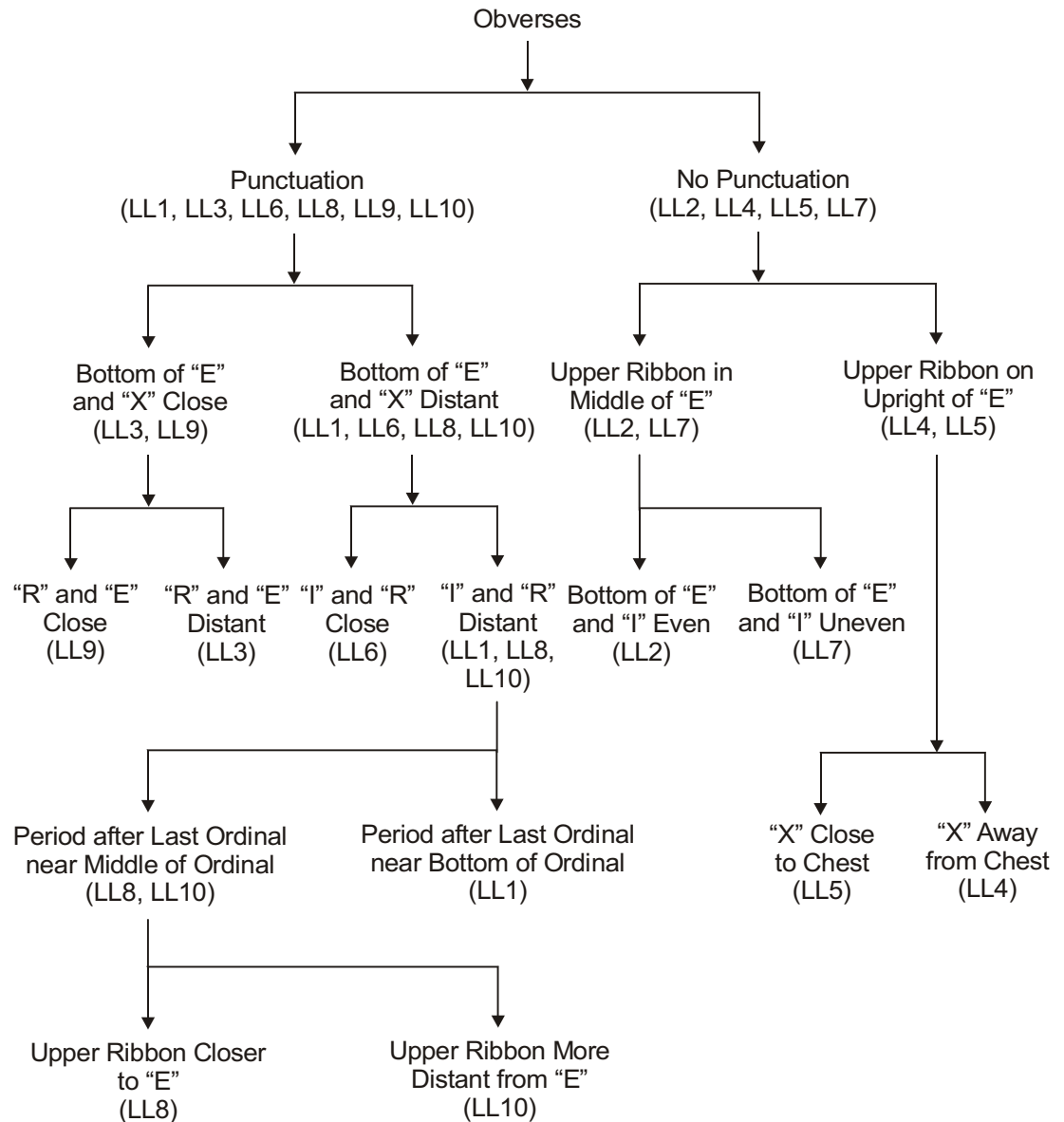


CHART 2
Lanky Letters
1771 Reverse Attribution

